

# Ludovico Quaroni and the Anagnina residential district (1985)

LUDOVICO MICARA, VIERI QUILICI

Abstract: Vieri Quilici and Ludovico Micara, both students of Quaroni, both well-known professors and refined scholars of themes related to the city and architecture, both co-authors of this urban project developed under Quaroni's guidance. Vieri Quilici, using the critiques penned by Quaroni himself sheds light on the uncertainty of intentions, the fragmentation and lack of any overriding vision the ambitious commitment assumed by the City of Rome to realise a vast new programme of public and private housing and his essay with a question: how could the project for the Anagnina district respond to such an important intention? The answer is provided by Ludovico Micara through a detailed reconstruction of the phases of the project, of the choices examined by the design team, of the leap in quality introduced by the discussion of the final proposals by Quaroni himself. Micara thus leads us into Quaroni's world of *Architecture and Cities*, in which the architecture and cities of all eras, of all cultures continue to exist as contemporary, living examples of method and form, fascinating and timeless models.

Keywords: housing and urban policies in Rome during the '70s, historic cities-new settlements.

VIERI QUILICI

When Quaroni was given the job of designing the Anagnina district early in 1984, as part of the Rome Piano di Edilizia Economica e Popolare (PEEP: the Centralised Public Housing Plan), he must have been somewhat puzzled by the vagueness and imprecision of the task he was supposed to perform. He himself expressed this perplexity on behalf of his group, when in the *Introduction* to the Technical Report on the project, he said that «for many of us, the initial requests of the City Council were not at all clear, and the exact direction in which we were expected to work was particularly imprecise».<sup>1</sup> Quaroni was unquestionably quite right in harbouring some doubts, and this time not only relying on his own 'method' and his proverbial intellectual talents. As the leader of a group of young Roman architects<sup>2</sup> he found himself

1. The Introduction to the Technical Report, which was presented at the end of the First Stage, April 30, 1984, is certainly the work of Quaroni.

2. The group consisted of Ludovico Quaroni, as group leader; Giovanni Ascarelli; Riccardo Bichara;

charged with carrying out an extremely responsible undertaking, in the form of designing a public-enterprise residential area whose requirements were only described in general terms. According to the Document issued by the Office set up to manage the Plan, the USPR<sup>3</sup>, intended as a guide for the designers<sup>4</sup>, reference is made to an 'overall strategy' consisting of a 'restructuring and re-ordering of the city periphery' aimed at 'setting in motion a requalification of the adjoining urban fabric'. The document then gives *instructions* on the parameters to be respected in terms of the quantity of surface areas, volumes and unit costs, but little or nothing on the urban qualities of the project. Referring to similar design undertakings envisaged for the surrounding sectors, the document mentions a generic plan of 'territorial layout', where in the north-eastern sector in particular, a more general 're-organisation' and 'stitching together' of the residential fabric was to be carried out. From the moment he accepted the commission to when he finally started work, the general 'environmental conditions' surrounding the project were, for Quaroni, certainly far from reassuring. However, it should be noted that when he presented the project to the 'Contracting Authority'<sup>5</sup>, he had changed his view of the matter. It could be interesting to see why. If we use hindsight in appraising the finished work and examine it with a certain temporal and intellectual detachment, any doubts are dispelled: according once again to what Quaroni wrote in his *Introduction*, «the 'given facts' of the problem and how they were to be addressed» had only then become 'clear' to him. What induced Quaroni to make this assertion? How was it that he was, more or less, apparently satisfied? One presumes that the change in his assessment of the finished work was actually due to his having responded to the difficulties posed by the vagueness of the requirements by carrying out a project that negated their ambiguity, and which followed his own independent vision on how to address the problems faced by the city periphery of Rome. Probably Quaroni had convinced himself that he was reacting with the

Claudio Del Maro; Ludovico Micara; Vieri Quilici; Rinaldo Sebasti. The work was developed at studio CoPER, Piazza Caprettari n. 70.

3. Special Office for City Development Scheme.

4. 'Report' and 'Agreement and Conditions'.

5. The capitals are Quaroni's.

proper amount of determination to the usual ‘optimistic scepticism’ and ‘lightness of spirit’ that are so often applied in Italy (and especially in Rome) when attempts are made to surmount some difficulty. The present opportunity could be regarded as auspicious for putting into effect some of the central points of Quaroni’s personal vision. As if to give credence to this view, we read in the *General Premises* of the Report – also unquestionably written by Quaroni himself – «the PEEP Anagnina plan can be placed in a city planning context whose dimensions are almost ideal for the organisation of a neighbourhood-unit on the city outskirts». <sup>6</sup> The reference to the optimum size of the ‘neighbourhood-unit’ as envisaged at the outset, was undoubtedly significant. «As such, (we read later in the document) the Administration should consider it as an *independent unit* <sup>7</sup>, at such a time as the road connection between it and the rest of the city and region has been established». Quaroni was perfectly aware of the disastrous state of the surroundings and was prompted to decry the technical and cultural inadequacies of the administrative bodies appointed to the project, going as far as to ask them «to rectify the disgraceful design of the intersection of the two major arterial roads with the Ring Road, which, who knows why, appears to defer to a couple of horrendous lighting-fixture warehouses, which are presumably ‘eternally-temporary’».

However, he could not help seizing the opportunity to present the larger picture and point out the need for «all the wider area, from the last houses of the Tuscolano residential district all the way to the boundaries of the other municipalities, to be paid particular attention, given the presence of many ‘uncommon services’ such as the Rome Trade Fair, the Bank of Italy and other similar things». <sup>8</sup> «It is an opportunity for our City Council», Quaroni declares, alluding to the

6. It is worth noting that in the south-east sector of the PEEP there was a complicated environmental situation which would make the positioning of the Anagnina unit distinctly problematical. There were several critical factors: the closeness of the Osteria del Curato interchange, and the fact that the area was crossed by a north-south inter-district road system; the nearby presence of the Rome Trade Fair complex and other large enterprises, such as the Tor Vergata (Dardi) and Gregna (Portoghesi) residential districts, as well as nearby concentrations of unauthorised housing and industrial plants such as FATME.

7. Our italics.

8. And also, “given the presence, unique in all of Rome, of a terminus of the city underground railway equipped with car parks, a road-rail interchange which acts as a focal point for all the nearby road and rail lines...”

inattention paid to the planning policies, «to demonstrate their ability to redirect all the authorities, who in different ways are involved in the Development Scheme, towards the interests of a major section of the city, which extends counter-clockwise from the open green space of the Via Appia Park... and to set in motion the Urban System, which has been left to fend for itself».<sup>9</sup> Halfway through the 1980's, there was a general state of confusion, and with 'derogations' and amnesties for infringements of building regulations, there was also a covert sense of impending crisis, and this had convinced Quaroni to direct his penchant for critical analysis towards examining the need for concrete proposals. This was not a case of 'stitching up' a frayed urban fabric! What was required, and perhaps it was already too late, was a re-thinking in terms of the urban unity of the 'quartiere' and how it was to function on a city periphery that needed to be rehabilitated and freed from malgovernance. One also had to take account of what had gone before. Urban planning was at that moment exiting from its longest cycle of city-scale planning, which had begun in the 1950's and 60's and had carried on for good or for ill throughout the 1970's, and which was marked by a desperate attempt to keep Plan and Design on the same track. Little else was undertaken right up to the beginning of the 1980's, when the tendency grew of thinking of the city as an organism and designing it 'part by part'. The first Plan of the PEEP was carried out following these principles, although it ignored the question of the relationship between the parts, which was an essential factor in determining the final outcome when each part had been conceived as a separate entity. Vested interests prevailed in the overall view and the 'technical frame of mind' ended up allying itself and finally identifying itself with the 'political outlook'. Whether it was the case of archaeologists or technologists, of 'experts' or journalists, the story was always the same... what was important was the 'political' usefulness of this or that category. Meanwhile, on the side, the designers were allowed to carry out formal experiments and were completely indifferent to whether there was «any idea 'in common' that linked together the various sectors that together created the diversity

9. This had happened, we read, "for a number of reasons, after the presentation of the Development Scheme of 1962, and after the fall, one after the other, of all the Gods and Myths of Urban Planning".

of the whole project». Following Quaroni's suggestion, we need to follow our intuition, and work towards a higher "sense of responsibility, both individually and collectively, that would be worthy of Europe and its once responsible traditions". In the context of an urban policy that was equal to the task in hand, this was an appeal made in the conviction that «what was required was an 'organiser' who could combine the entirety (of the operations) with respect for individual freedoms». This was Quaroni's appeal to those he defined as 'the authorities' (city or national?) and with it he expressed his sincere hope that he could exercise a recognised guiding role, one that was plainly more 'responsible' than the one he was currently playing, as the head of a group whose composition he had had to accept sight unseen, and which reflected the 'political' principles currently in vogue. Work on the Anagnina project took place between 1984 and '85, and Quaroni was facing what, in the preceding twenty-five years, the City administration had allowed to happen, both in the sense of *completed* (in quantitative terms) and *not completed* (qualitatively, in all senses of the word). The city 'periphery', which now extended beyond the Outer Ring Road, was made up of random examples of large isolated 'complexes' of public housing mixed with sprawls of rampant, barely legal unauthorised building.<sup>10</sup> These were phenomena that only seemed to be at variance with one another but were actually complementary, one being the result of the other: an 'impromptu' project, which aimed at producing the same type of result, filled the gap caused by the delay in execution of official projects (estimated at the time as a requirement of 700,000 housing units). What was certainly missing was a leadership equal to the task, but also completely absent was an entire entrepreneurial class, who when faced with disaster had to bear witness to the 'minimal efforts' made by the city planners. For Quaroni it was obvious that it was not only a question of the inadequacy of an entire class. Italy was not only behind the times technologically, but was risking losing her traditional heritage of craftsmanship as well as squandering all the

10. The Administration's idea of 'restitching the frayed fabric' was obviously inadequate when faced by this unchecked spread of disconnected buildings, which as time went on, progressively ate up all the remaining intervening space.

prestige she had acquired over the last few decades by inventing *Italian Design* (with the exception, Quaroni adds somewhat sarcastically, of fashion and 'other bodiless things'). It was to this period that the design for the Rome Opera House belonged, defined by Quaroni as 'a diversion'<sup>11</sup>, and giving himself the attribute of 'post-antique', thus offering us a clue to understanding his design output as looking backwards in order to be able to find a starting point. Reacting against any alleged implication that he had yielded to post-modernism, he appeared to be allowing himself some kind of nostalgic commemoration of the *greater* tradition, setting himself up as the protagonist and instigator of a *different* order, in which tradition and invention could exist side by side and show themselves to be complementary to each other. In this same period, Quaroni was seriously and personally committed to another architectural project, which helped him discover another tradition, that of the "instinctive architecture" of smaller historic town centres. He was about to demonstrate the fruits of his research on 'the historic sense' of the small communities of the Upper Aniene Valley, and especially Anticoli Corrado.<sup>12</sup> Here Quaroni sprang to the defence of the 'ancient fabric' of such places, almost as if he wanted «to compare it with the excessive coldness and precision, the vulgar sense of security that emanates from the modern city». In other words, he seemed to be appealing to a tradition that rested on "irreplaceable" "human values", and pertained to an even more general idea of urban civilisation (and of a people, or a country). As he wrote, «the historic city is small and so its organic beauty can be fully appreciated». Probably he was convinced that this idea was equally applicable to the 'neighbourhood-unit'. It is worthwhile remembering that only a few years previously, Quaroni had indulged himself in the dream of an Italian 'socialist' city<sup>13</sup>, for the creation of which he reckoned 'a few ideas' would suffice to protect it from the pitfalls of an unrestrained

11. As he explained, "it was a 'diversion' that was an integral part of the request of Carlo Aymonino (...) a request that was not sanctioned by a city council resolution, and was therefore still in a 'ludic' state". He then added convincingly, "In every serious project there should always be a 'fun' element, otherwise the designer and everybody else risks being bored" Cf. Teatro dell'Opera in "Roma Comune", *Progetti per la città*, June 1984.

12. cf. QUARONI 1984.

13. cf. QUARONI 1977.

expansion, where the city and what was left of the countryside were mixed up together in an incomprehensible mass. His dream involved a city that would have the self-reliant capacity to protect itself, by specifying a «finishing line for building (...) consisting of connected (but not overly so) houses (...) that were substantial enough and tall enough to be seen as the ‘edge of the frame’ – that which separated the inside from the outside, the city from the countryside». <sup>14</sup> This was the negation of the ‘formless metropolitan mass’, and was contained in *a design that could not be drawn*, but only conceived in the mind and described in words. Paradoxically, as Tafuri had noted <sup>15</sup>, the terms used were turned upside down. To protect itself, a city took on the appearance of a heterotopia, a ‘disparate place’, in the sense that it was shielded from and distinct from everything else in its very own *finiteness*. But – continues Tafuri – «*finite* in the sense of capable of dying», or in the secondary sense of «waiting for new beginnings»? And so here we have before us a perfect Quaroni paradox; one that allows him to arrive at a completely new way of looking at things by making a wry observation on the imprecise nature of the job entrusted to him. It was not only the periphery of Rome that needed “something to connect all the parts”. What was needed for the city to continue to be thought of as a city was for it to rediscover the intrinsic *definition* of itself, which could be set against the *void* created by the absence of planning in the unchecked spread of the periphery. One might ask how these viewpoints, so typical of Quaroni’s later thinking, could be correlated with the Anagnina project? And could the ‘quartiere’, as a simple part of a completely defined urban fabric, perhaps be that element of ‘certainty’, which, with hindsight, might emerge from the project, and be the answer to the confusion caused by the vagueness of the original assignment?

14. An interesting part of Quaroni’s ‘dream’ involves a convincing proposal for ‘external’ centres, whenever these are gradually created around the city in answer to increases in population. In their case “there should be an effort towards decentralisation”, which would create the necessary “scattering of these integral parts of the city in a constellation of components that are small enough and sufficiently organised, throughout the extensive territory of the metropolitan area, and in some cases, such as that of Rome, throughout the entire region”. This notion can be seen as an authentic precursor of the very modern idea of an ‘Archipelago’ made up of islands, complete in themselves and enveloped in the amniotic fluid of their natural productive surroundings.

15. In his *Introductory Remarks to the Seminar dedicated to the works of Quaroni*, Ancona 1985.

LUDOVICO MICARA

The designing of a residential neighbourhood on the outskirts of Rome, halfway through the 1980's, after his extraordinary and controversial Tiburtino (1950), Barene di San Giuliano (1959), and Casilino (1963) projects, brought Quaroni back to one of the issues in which he had been theoretically interested throughout his career as an architect. Quaroni took as his starting point the idea of a 'quartiere' as «an independent, self-sufficient unit, which is also at the same time inconceivable, and no longer dynamic, if it is cut off from the rest... a social organism that is in symbiosis with other similar organisms and which together create the biological entity that is the city».<sup>16</sup> After the introduction of Law 167 «adopted without the required study on how one might try, and I say only try, to extend the boundaries of housing estates so as to join them together within a larger design (at worst by introducing the ineffectual system of tree-lined boulevards that are found in all nineteenth-century cities...))»<sup>17</sup>, Quaroni continually warned against giving autonomy and self-sufficiency to parts of a city that should preferably carry on expressive dialogues with one another, and saw this was particularly the case as regards the PEEP Anagnina.

Added to this basic requirement, as was amply described in the introduction to the Technical Report, were certain problems that arose from the particular features of the area itself, where there existed clusters of 'extemporaneous' housing that had to be 're-stitched' together as part of the project. A project, in other words, that was not conceived for a 'virgin' area of the Roman countryside, but that had to be inserted into a new, far more complex part of the periphery, where there were areas set apart for business districts, unauthorised housing of varying quality, and particularly important infrastructures including radial and ring roads. The 'quartiere' had to come to terms with this situation, which had yet to be examined in any comprehensive way.

Quaroni's idea was basically very simple, "today, after all is said, everything is much more obvious", and at this more advanced

16. QUARONI 1956.

17. QUARONI 1966.



stage of his productive career, it reflected his vision of the city that had gradually taken form in his writings, his projects and his travels. Especially the idea of the city of which the seeds can already be found if we read and examine the images in his first publication *L'architettura delle città*, written during his lecturing post in 1940. As Antonino Terranova observed «much was already contained there in embryo».<sup>18</sup>

«In the city of antiquity there was a genuine 'architectural structure'... the buildings, the various parts, in other words, that comprised the city, were not designed to be only a single structure on their own, but each one 'depended on the others, and could not be what it was except by virtue of its relation, and in its relation, to the others... we find above all a demarcation of outline... then we find the presence of salient points... those which Aldo Rossi called 'primary elements' and perhaps others besides, some of which emerge and are salient also in the physical sense... while others emerge in the negative sense of open volumes (like squares and forums and the great courts of the mosques), but are no less important... finally we find what the rest of the city consists of, which is a fabric, a continuum of residential buildings, here and there combined with other interrelated functions (commerce, schools, workshops, warehouses, etc.)...».<sup>19</sup> “Emergences” or “immergences” and fabric, in fact, just as in the Cep district at Barene di San Giuliano, or like in the Anagnina district in Rome.

In the latter case the fabric fulfilled a specific function, that of stitching together and giving a uniformity and consistency to two centres of unplanned housing, known as zone O, in the southern section of the project area, and thereby freeing the northern section of the area affected by the route of the important inter-district link road infrastructure envisaged in the Development Scheme for the Eastern Sector of Rome. In keeping with this function there was a need to plan a housing continuum that was not too restrictive in its layout or developmental aspects to be adapted to possible future variations in demand. Instead of an initial design that involved blocks of housing with courtyards in the shape of a square, a type of residential structure

18. QUARONI 1981.

19. QUARONI 1967.

was chosen which consisted of blocks with courts that were elongated rectangles. It was thought that, apart from the fact that square courtyards were more inflexible if required to absorb changes that could come about due to the different interventions of their future owners, the rectangular shape was more in keeping with the quality of a traditional city model, that of the Prati quarter in Rome, which also had housing blocks with courtyards, and was still a lively and dynamic neighbourhood, thanks to its ability to continually accommodate and absorb a great variety of different uses and functions. Studies on the residential fabric and construction features of large rectangular four or five-storey blocks with car parking in the basement, and with semi-enclosed courtyards, showed how flexible they could be, even inserted into a residential fabric that was very explicit, and that had been created after research into all the possible configurations and variations of the type.

The large piazza space and the inter-district road link system that crossed it posed quite a different problem. Here the attention of Quaroni and his group was focussed on the very controversial issue of what were called “primary elements”, the relevant public spaces of a ‘quartiere’ on the periphery of Rome. And here, once again, Quaroni astonished everyone by his ability to introduce into a conventional issue, such as that of the ‘centre’ of a neighbourhood, certain novel ideas that radically transformed the project and significantly enhanced its value. He elaborated on a theme that he had already outlined, albeit in purely theoretical terms in the dialogue (quoted above) with Carlo Aymonino on the Law 167 districts and the form of the city. «Aymonino says that a city can be broken up into pieces, and this seemed to contradict a sentence of mine in which I had given the impression that I thought... actually, I said that we needed to give some consideration to the structure as a whole. Not that this looking at the whole structure meant that I was espousing the cause of those (and there are many of them, take for example Hilberseimer) who think that once you have made a model of a house, or even a more complex structure, you have to reproduce it indiscriminately throughout the length and breadth of the city. No – I think the city should be broken up into parts... in such a way that they form units that each have their own unity...and then all these units can be connected up with some form of infrastructure-structures

that are gauged to be suitable. Originally I gave the example of the 18th century boulevard, but the boulevard can be elaborated on and put to good use nowadays; we do not only have 18th century boulevards and motorways – we can put the two of them together, we are able to connect them in such a way that results in a truly new and durable structure».

It is amazing how the last sentences of this debate could quite reasonably be regarded as being quoted from a project report, like that for Anagnina, which was written almost twenty years later.

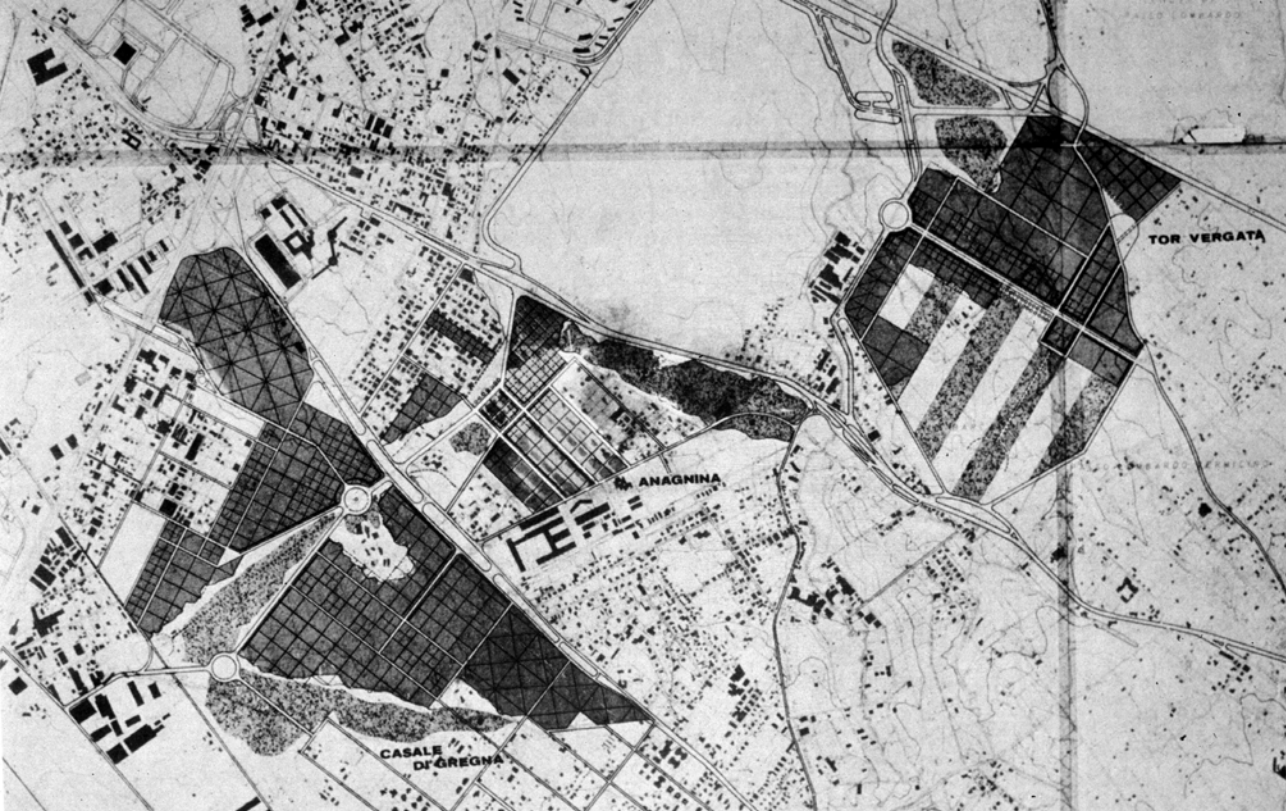
Quaroni had this ability to write in an almost eidetic manner («he writes, and he is actually designing»), as Tafuri said in his report on the Ancona convention) and he could pull out, like a conjurer from a hat, what was actually needed from this awesome mass of thoughts and designs. And in the case of the central square of the Anagnina district, Quaroni hearkened back to his memories of a small town in the Cinque Terre, Monterosso, whose square was crossed by a viaduct carrying the railway line that connects the five towns that are dotted along the Ligurian coast, and which engages with their patterns and public spaces, creating an environmental system that is extraordinary and absolutely unique of its kind. «The idea of connecting these two elements, the open public space and the link-road infrastructure, which in standard practice are generally conceived as separate components, addresses the need for a formal and functional coherence that is indispensable for the success of the housing project. The viaduct- artefact of the link-road infrastructure thus loses its quality of ‘being an obstacle’ and acquires that of ‘overlooking’ the city». The inter-district link-road system was in fact one of the thorniest of the problems facing the team. “This road”, says Quaroni, again in the General Remarks, «was the most troublesome aspect for us», to the point where there was no «agreement of opinion between the various groups who were dealing with it.<sup>20</sup> It was a question of deciding whether to accept and deal with the link road system or come up with a different plan that excluded it. Quaroni’s stance on the matter was decisive. As he explained in the Report, as ever addressing

20. We cannot exclude the likelihood here that Quaroni glimpsed the possibility, by combining the three potential projects, of creating that ‘edge of the frame’ that sharply divided the city from the countryside, which he had imagined for his ‘socialist’ city.

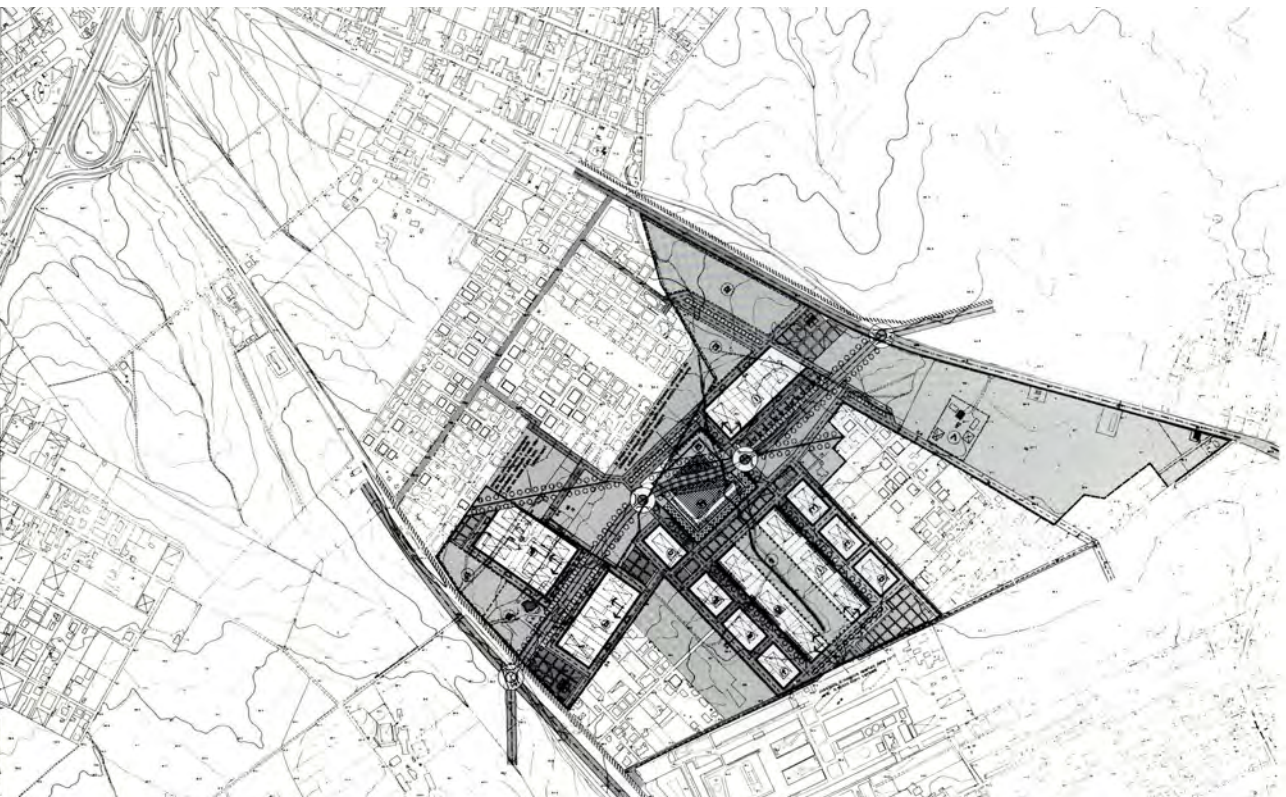
the competent 'Authorities', «for some people, it amounts to a normal city highway, that could have a direct bearing on the areas immediately adjacent to it, and not only in visual terms, yet from experience, anyone who has had anything to do with 'expressways' in the city knows that they work if they are 'protected'» and therefore, «we were all agreed that we had to make sure that the expressway was not parachuted into place with the 'external' features of a technologically perfect highway, yet which was totally alien to its surroundings». It was thus decided to accept the link road system as it was and to take the opportunity to create conditions that would make it easier to combine user mobility with the local habitat. At the end of the first stage these proposals led to a solution that «anyone driving along the road could participate visually (...) in the life of the neighbourhood they were passing over: if there is a Square, this should be visible, and all the people in it, from the expressway (...)». The centre of the Anagnina district, the focus of its public space, is not only connected to its immediate surroundings but becomes more invigorated and more significant, with the links to the entire Eastern Sector of Rome that it acquires thanks to the road infrastructure. To reinforce this idea of interconnectedness with the surrounding territory two double avenues of trees were planted to draw attention to the archaeological remains of the ancient Roman aqueduct, the Anio Vetus, which diagonally crossed the square and introduced a natural detail that brought to mind the surrounding Roman countryside, which at that time was still largely discernible all around. The architectural development of the viaduct crossing the square was perhaps the most difficult stage in the design, since Quaroni was convinced, as mentioned above, that what was to be avoided was the 'dropping by parachute' of an expressway that was «technologically perfect, yet which was totally alien to its surroundings». The idea of a double curve acting as a connection between the two different directions of entry to the link road in the square, the sides of which contained buildings that highlighted the corners, was not fortuitous and actually corresponded to the theme of the project, since the slowing down of the traffic caused by the curving roadway meant that the desired visual engagement with the square below took place. The shape and size of the square also required a very precise design for the double viaduct in both directions, a design

that was ‘unvarying’, compared to the ‘variations’ envisaged for the courtyards of the residential buildings. The original idea was set out in a schematic drawing sketched in pen by Quaroni and included in the project chart illustrating the front projection of the construction, with wide barrel vaulting on segmental arches, built in radial blocks prefabricated in concrete, and large circular openings at the intersections of the arch radii. Next to the frontal projection was a transverse section, drawn at the centre of the arches, which portrayed semi-circular barrel vaulting perpendicular to those previously shown. The evolution of this basic idea, which was so concise in its assumptions yet so promising in its ability to develop spaces adapted to the curved shape of the viaduct, and which were elaborated in the plans, the projections and above all in the elevations, was to make a fascinating and striking addition to the animated space of the square below the viaducts.

Especially for anyone who has shared certain journeys and work experiences with Quaroni, the spaces under the great Safavid bridges in Isfahan come easily to mind; Quaroni visited them when he was in Iran before the revolution, at the end of the 1970’s. These bridges combine the river crossing points into a single complex structure, like that of the Anagnina viaduct, but there it involves covered pathways and pavilions and, under the vaulted arches of the bridge, cool shadowed spaces, full of people walking or sitting, sleeping and eating by the river’s edge. And so in the PEEP Anagnina project we see once more Quaroni’s ability to «stand and wait without laying down his arms» (Tafuri at Ancona), his capacity to bring to the project all his remarkable experience gained on so many different occasions over a great many years, and his skill in putting it to use so that he could write and design and teach in the real world around him.



*Fig. 1. Urban texture reconnections in the South-Eastern sector, from USPR Doc.12, 1986*



*Fig.3. Planimetric view with functional zoning from the Municipality of Rome*



Fig. 2. Three new urban settlements nearby the A2 e the Appia Nuova, from USPR Doc.12, 1986

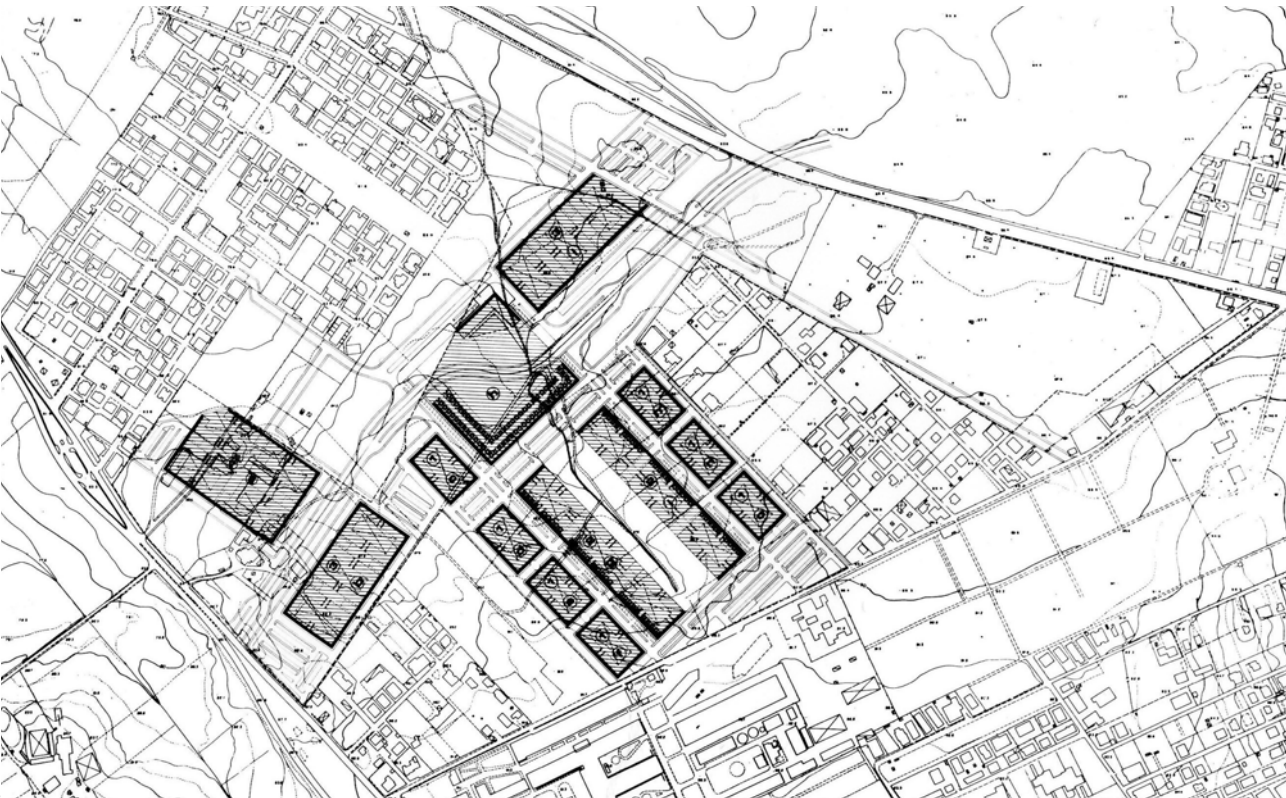


Fig.4. Planimetric view, blocks' partitions and alignements' regulations

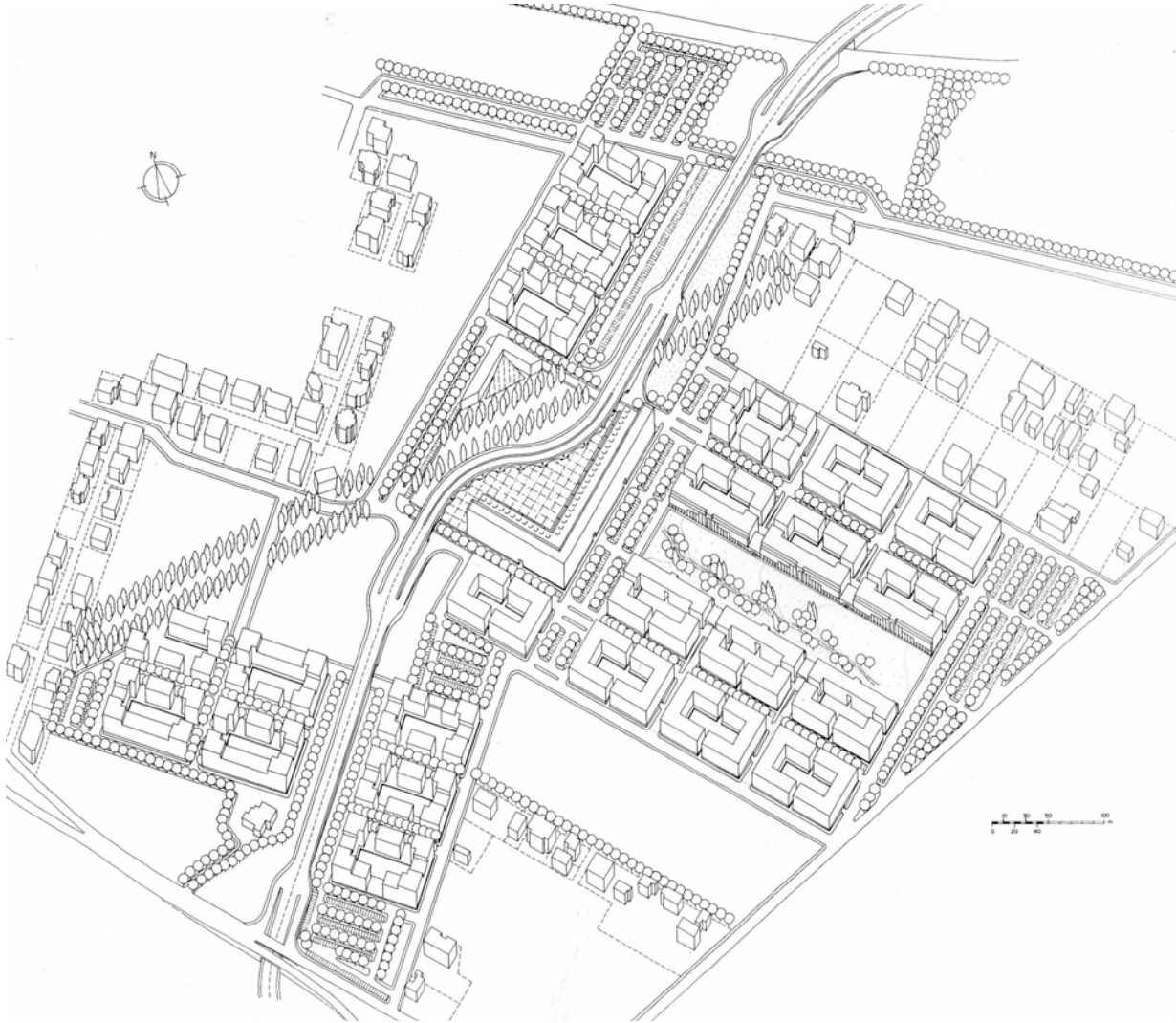


*Fig. 5. Anagnina: Alignements, Homogeneous blocks*



*Fig. 6. PEEP Anagnina (Quaroni et al.)*





*Fig.7. Planivolumetric comprehensive view*

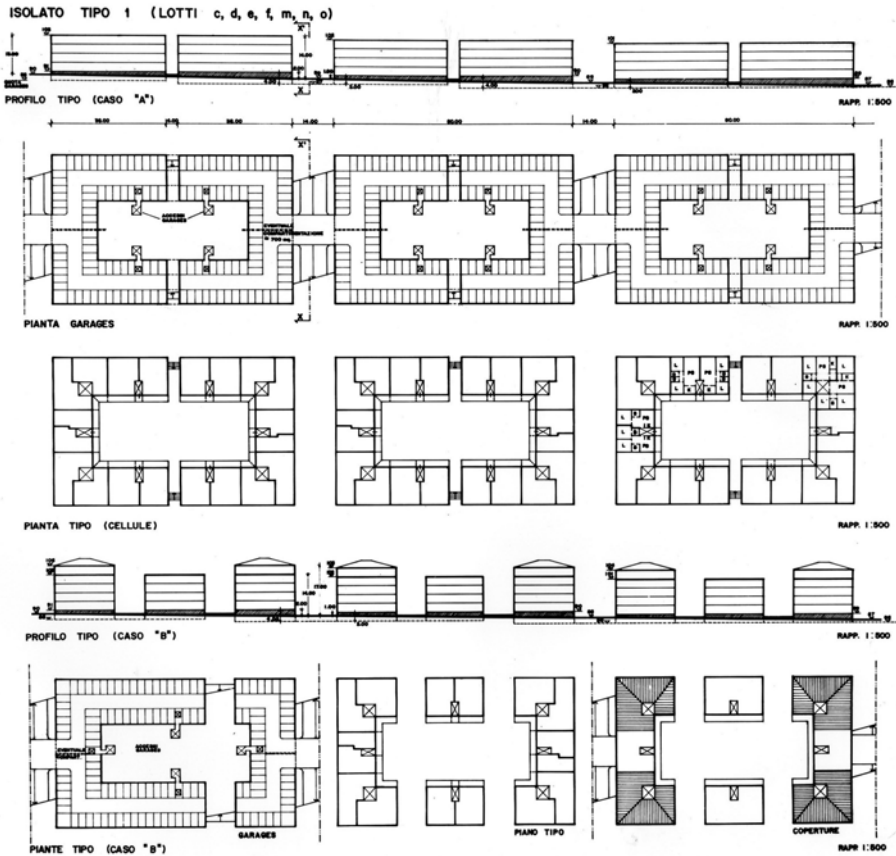


Fig. 8. Blocks partitions and volumes profile

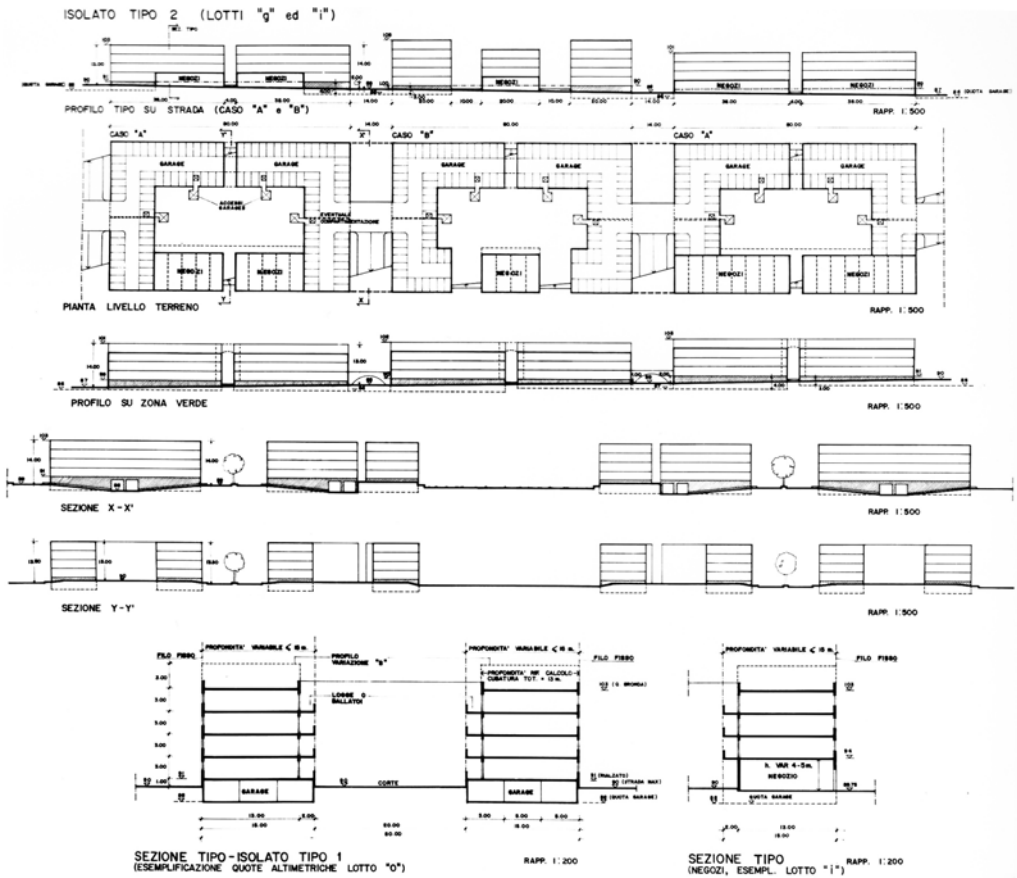


Fig. 9. Blocks profile and cross section of the building volumes

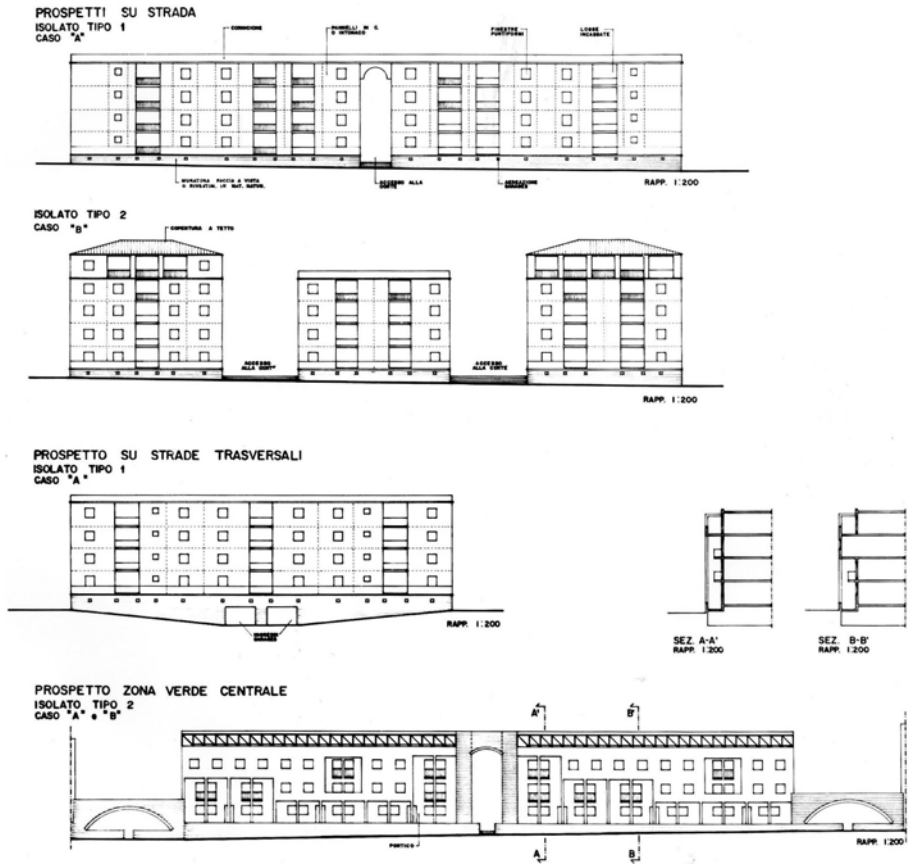


Fig. 10. Building profiles on the road and green areas

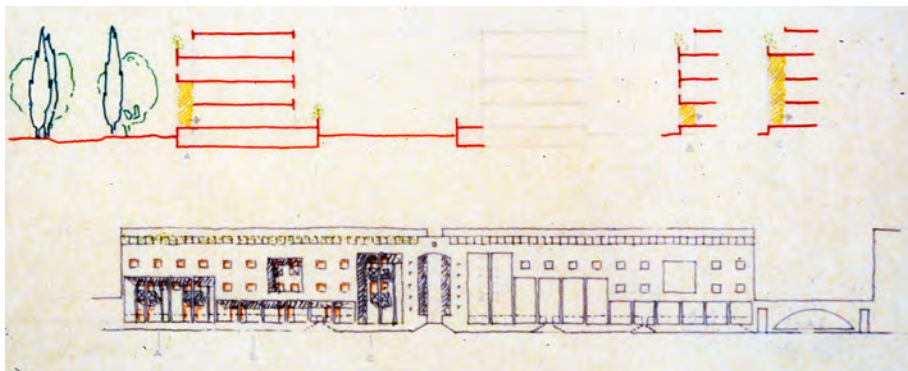


Fig. 11. Preliminary studies

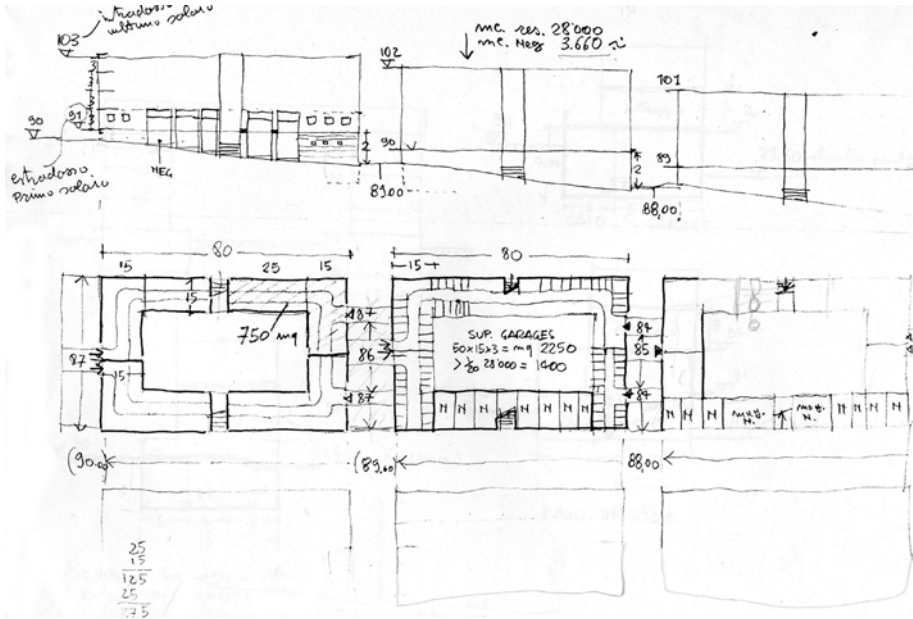


Fig. 12. Calcolo volumetrie e superfici utili

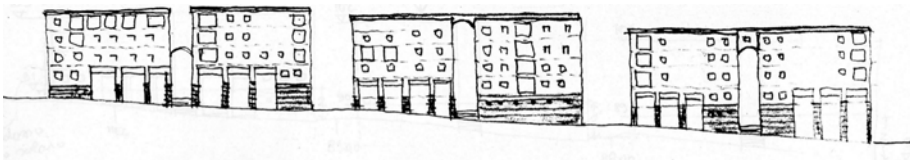


Fig. 13. Central blocks' profile

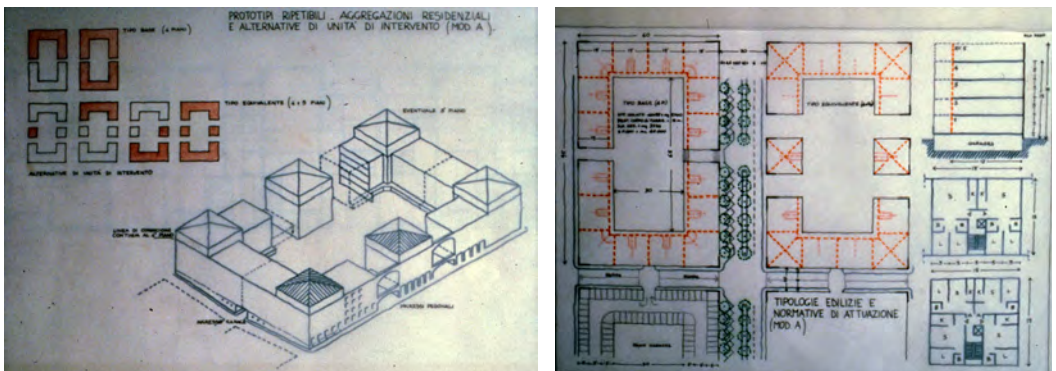


Fig. 14. PEEP Anagnina, urban blocks' studies

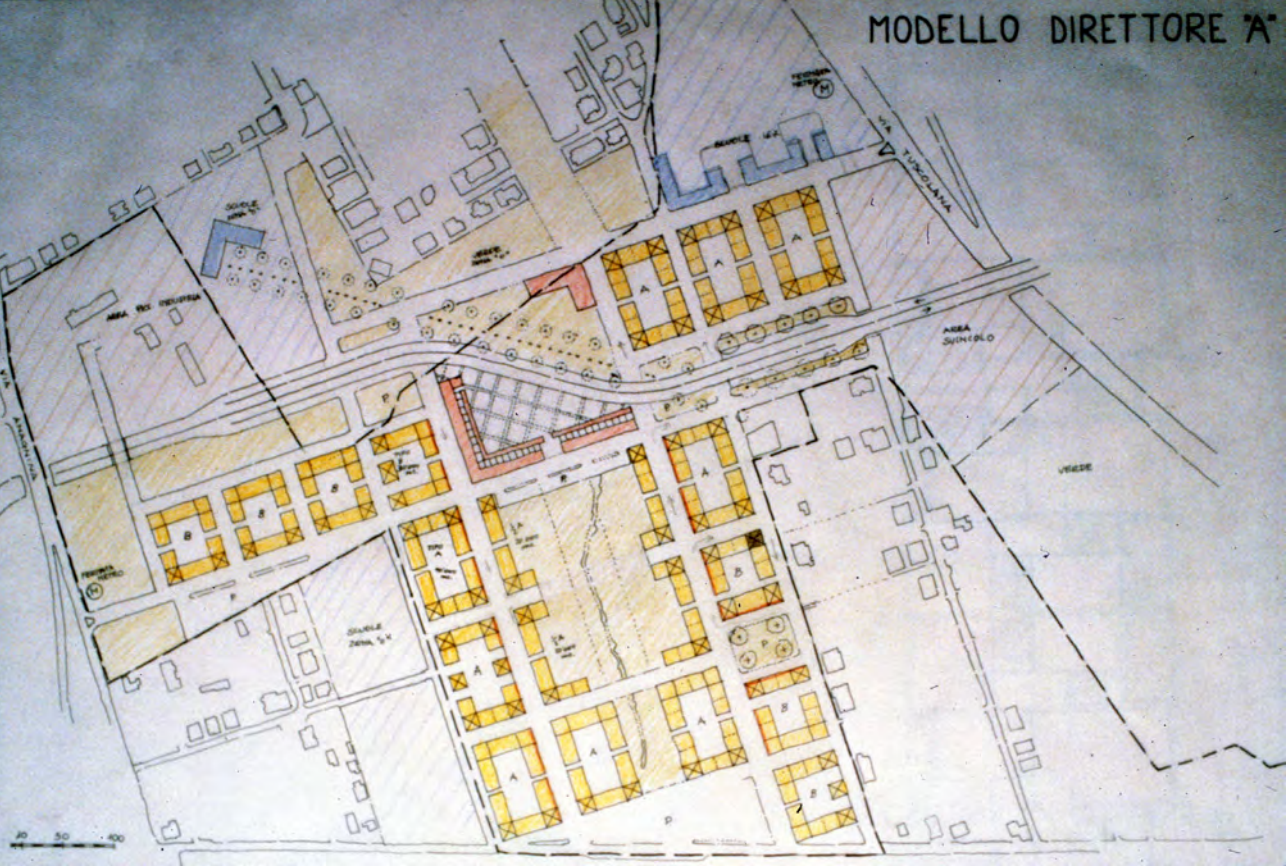


Fig. 15. PEEP Anagnina, "Modello direttore"

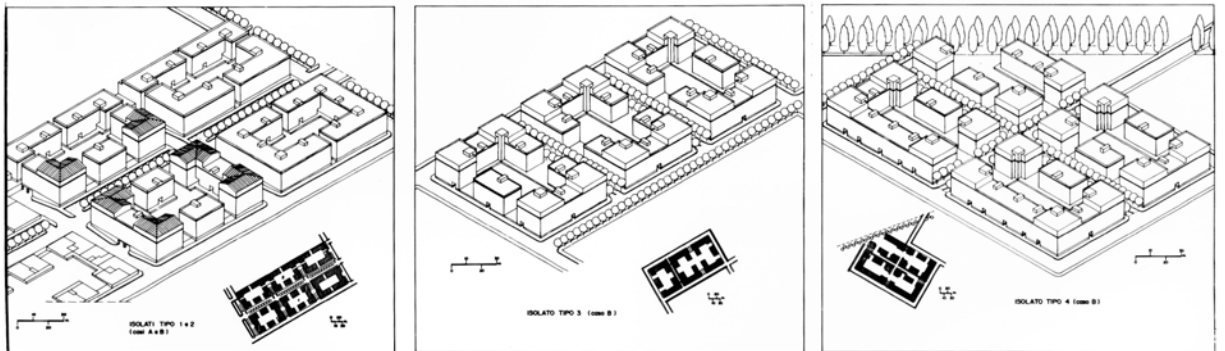


Fig. 16. Typical blocks' alternatives

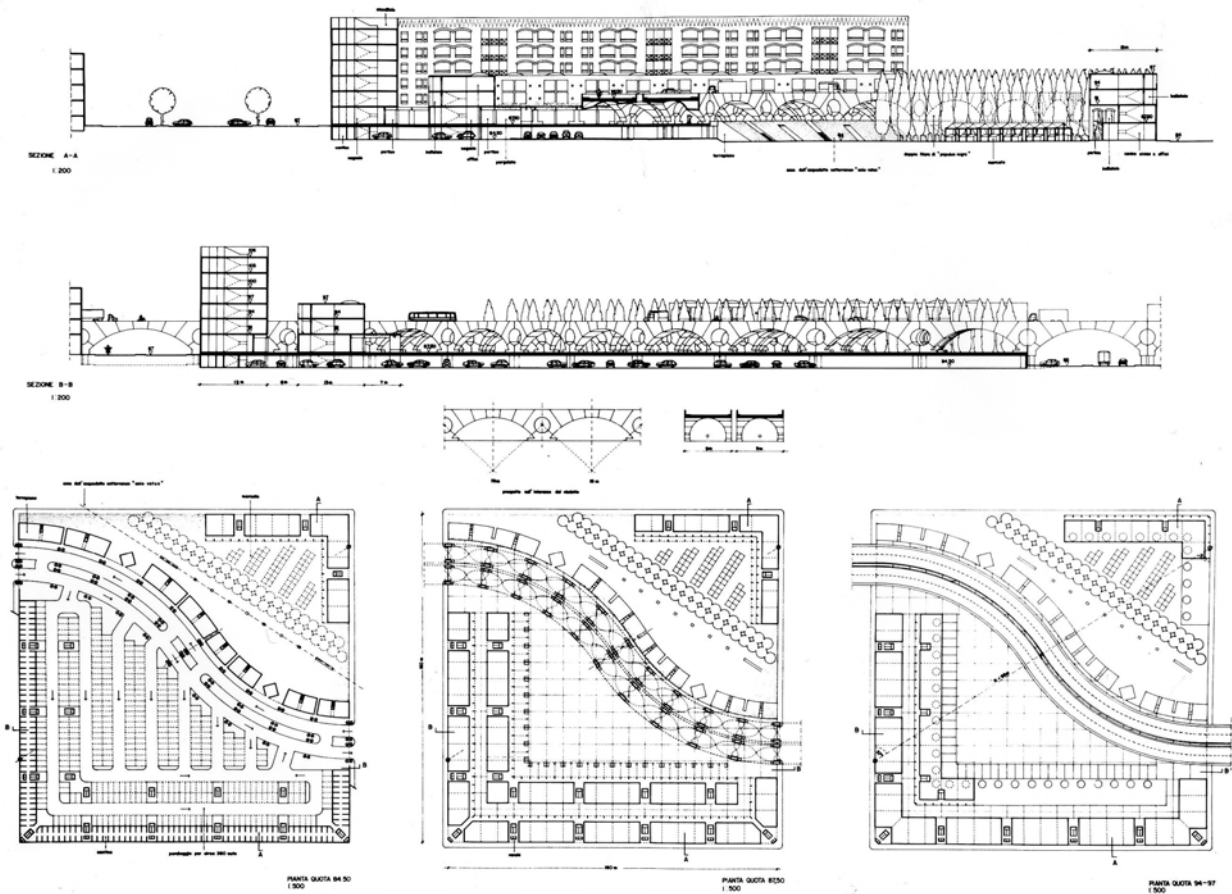


Fig. 17. Planimetria sezioni e profili della zona centrale

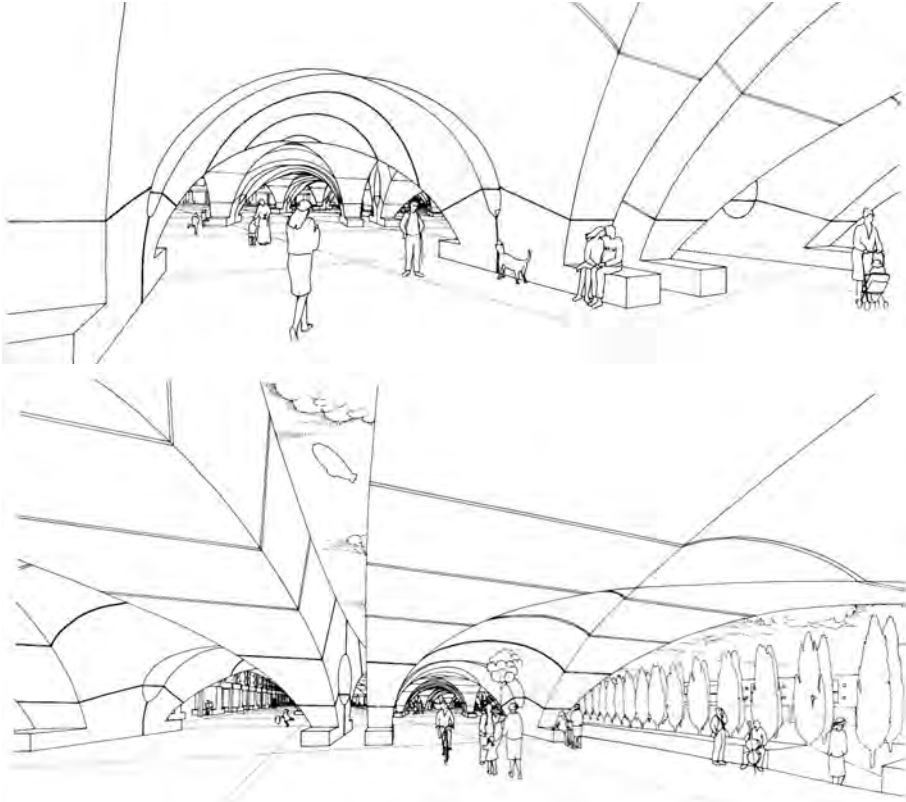


Fig. 18. Monterosso: in evidenza "the bridge" (source: web wiki)

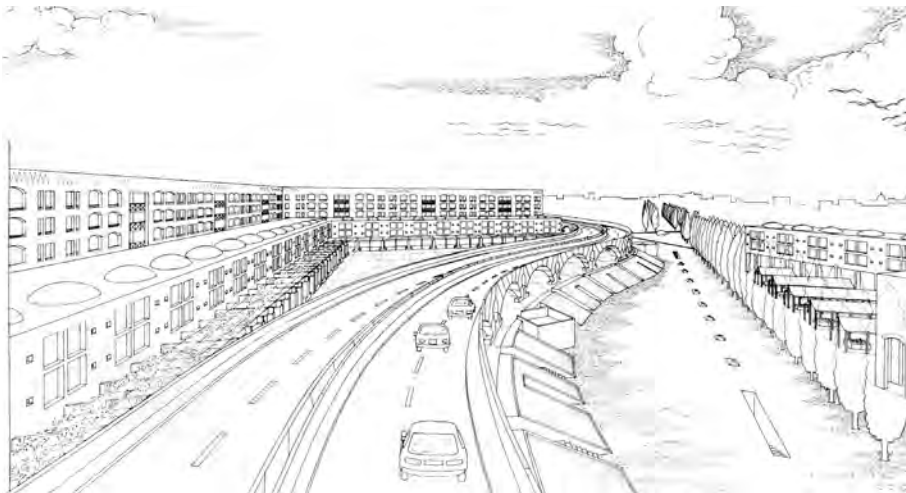


*Figg. 19-20-21. Details and internal views of the Safavid Kwajū Bridge at Isfahan*





*Fig. 22-23. Perspectives of the covered spaces of the Anagnina project highway*



*Fig. 24. Bird view perspective of the neighborhood central area*

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